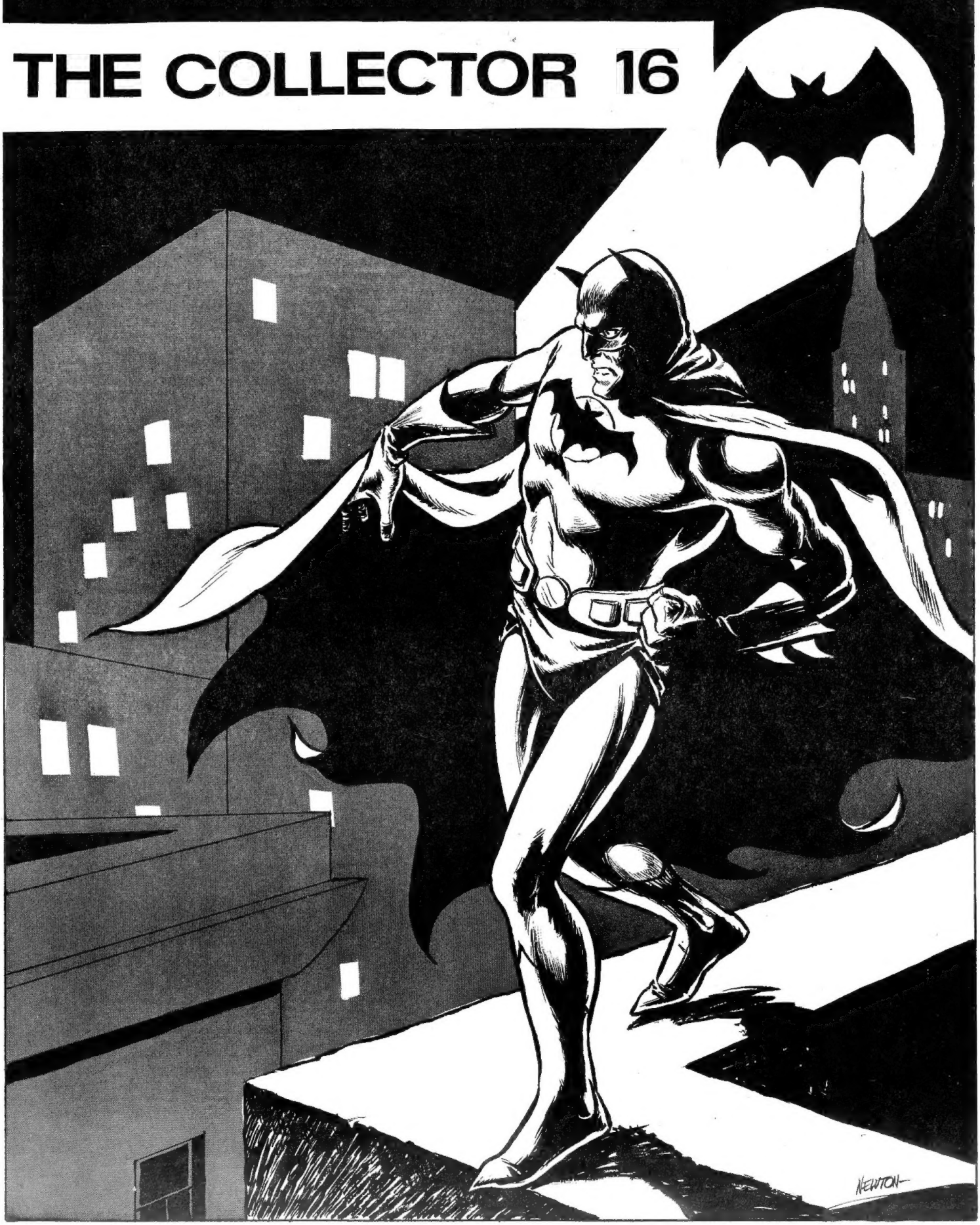
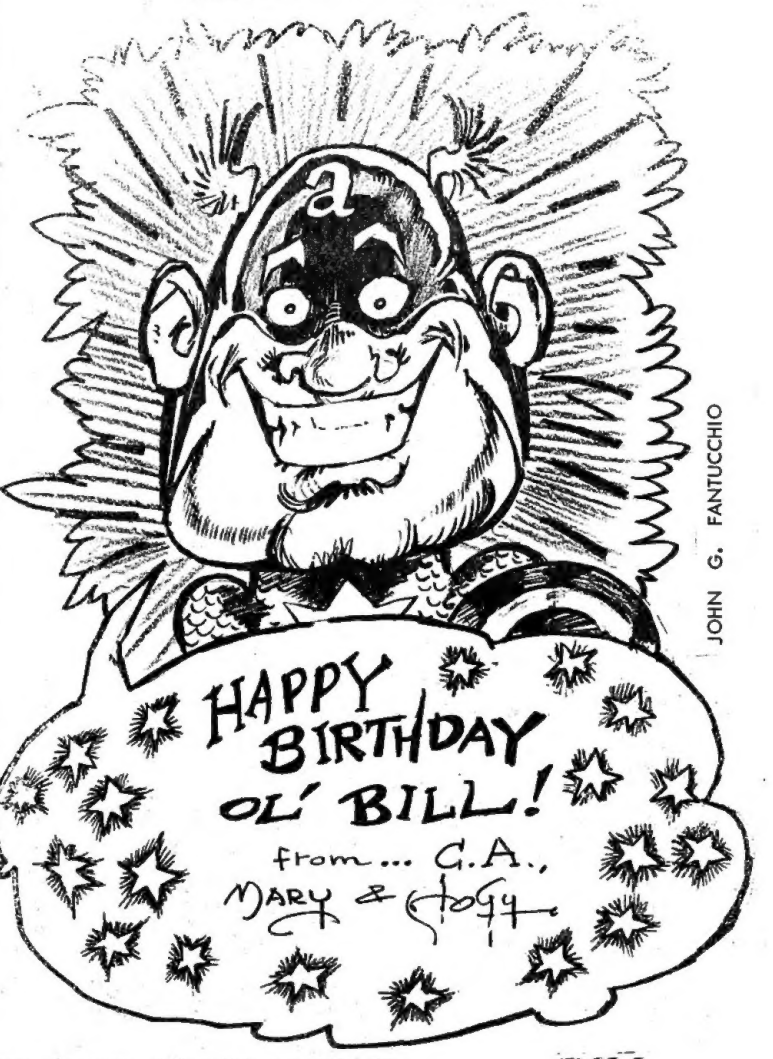
THE COLLECTOR 16



SPECIAL 1969 NY CON ISSUE



JOHN G. FANTUCCHIO

EDITOR & PUBLISHER: BILL G. WILSON
COVER: DON NEWTON - ARTISTS THIS ISSUE: John G. Fantucchio, Max Gottfried, Brian Lees, Martin L. Greim, Richard Buckler, Bill Everett, Jim Steranko, Dick Giordano, Neal Adams, Ernie Colon, Glenn Farley, Mark Lonergan, Kevin Richert, Klaus Janson/Mike Robertson, John Weibel, Mike Howell, Gary Moore, Dave Transue, Bill Schelly, Bob Cosgrove, Bill G. Wilson, Don Rosa, Anthony Kowalik, Doug Fratz, Alan Hanley, Gary Robinson, Tom Christopher, J. Scott Stewart
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EDITORIAL

BILL G. WILSON

First, let me welcome you to our special New York con issue. I hope you enjoy both the report and the photographs. I'd like to thank all of those who made my visit to the NY con worthwhile. They all know who they are, and I thank them. To compile a list would take up too much room, so please accept this "thanks" as a token of my esteem.

Secondly, you will notice quite a few changes with this issue - size, publication schedule, format - all of which are explained on the next page. I suggest you read the information given carefully, so that there will be no mixups with your orders.

I feel I must give at least some sort of explanation for the change in TC - a permanent change - so I will. The size has been changed to 8 1/2 x 11 to give more room for layouts, art, and to give you more pages for "the same old price...25¢". I am set in my ways about keeping TC this size, but this does not mean the matter is not open for disagreement or criticism. If you have any ideas about improving TC or have some doubt in your mind that TC isn't as good this size as it was 5 1/2 x 8 1/2, please let me know. Next, the reason I have changed TC's schedule to quarterly is that, with school and other outside activities, I cannot possibly produce a QUALITY fanzine on a bi-monthly basis. This new quarterly schedule will enable me to take more time to setup layouts and enable our artists and writers to make their great work even GREATER. With this in our favor, I'm sure you won't mind the setback.

On my recent visit to John Fantucchio, John asked me to make two announcements in this issue. 1. Because he is working on a special project for fandom, John will be cutting down the amount of artwork he does for the many zines in fandom he contributes to. This doesn't mean that John will drop out completely, or stop contributing, just that the amount of his work in fanzines will decrease so that he may spend more time on the project he is working on. John asks that you bear with him, and that he will be able to produce a finished product which all of fandom will enjoy. 2. John's mystery character is developing gradually, though it will be some time yet before the character fully comes into being. However, when everything is set for the character's debut, he will appear in TC in full costume with full name and powers FIRST, before it appears anywhere else.

---ADVERTISEMENT---

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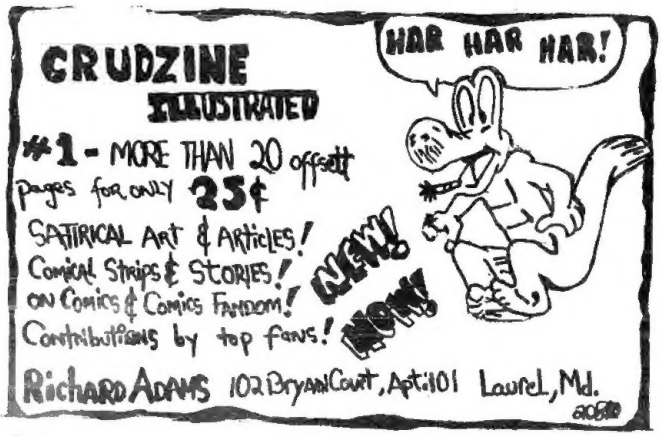
Asterisk is where Ronn Foss, Larry Herndon, Alan Hutchinson, Bob Schoenfeld, John McGeehan, Alan Hanley, John Fantucchio, George Metzger, Bob Cosgrove, Mark Lamberti, Steve Johnson, D. Bruce Berry, Bill Schelly, Dick Trageser, Mike Raub, Gene Klein, Earl Blair, Jr., and many others contribute their letters, opinions, rebuttals, comments, reviews, gripes, and disenchantments, and where editor and publisher Louis A. Morra keeps order. Asterisk #8 should be ordered from Louis A. Morra, 14 Grove Street, North Attleboro, Mass. 02760 for ten cents in coin. No stamps,please



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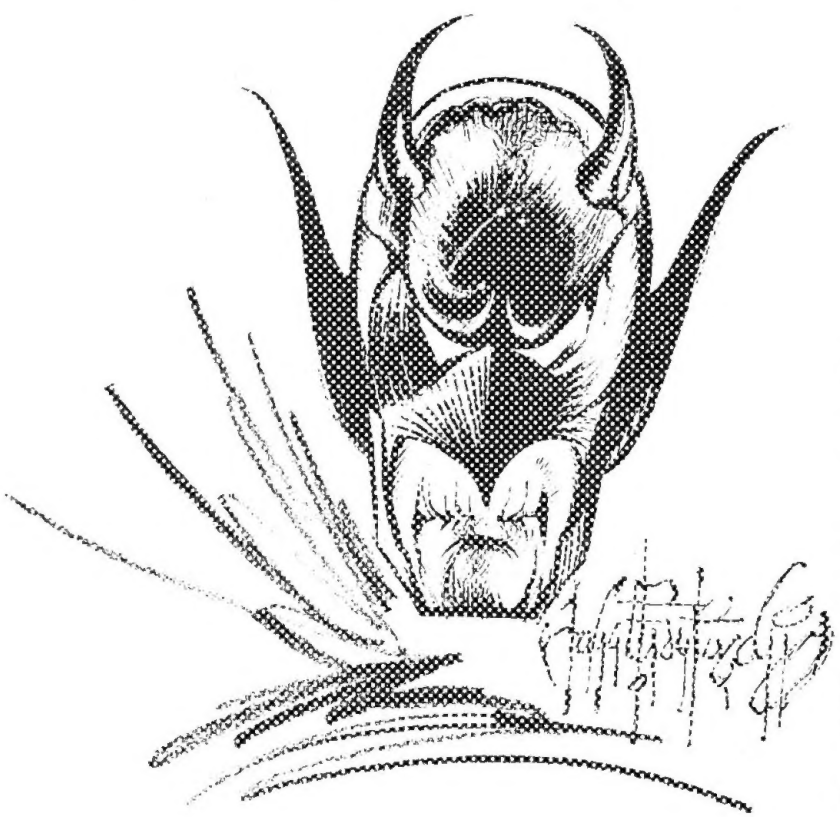
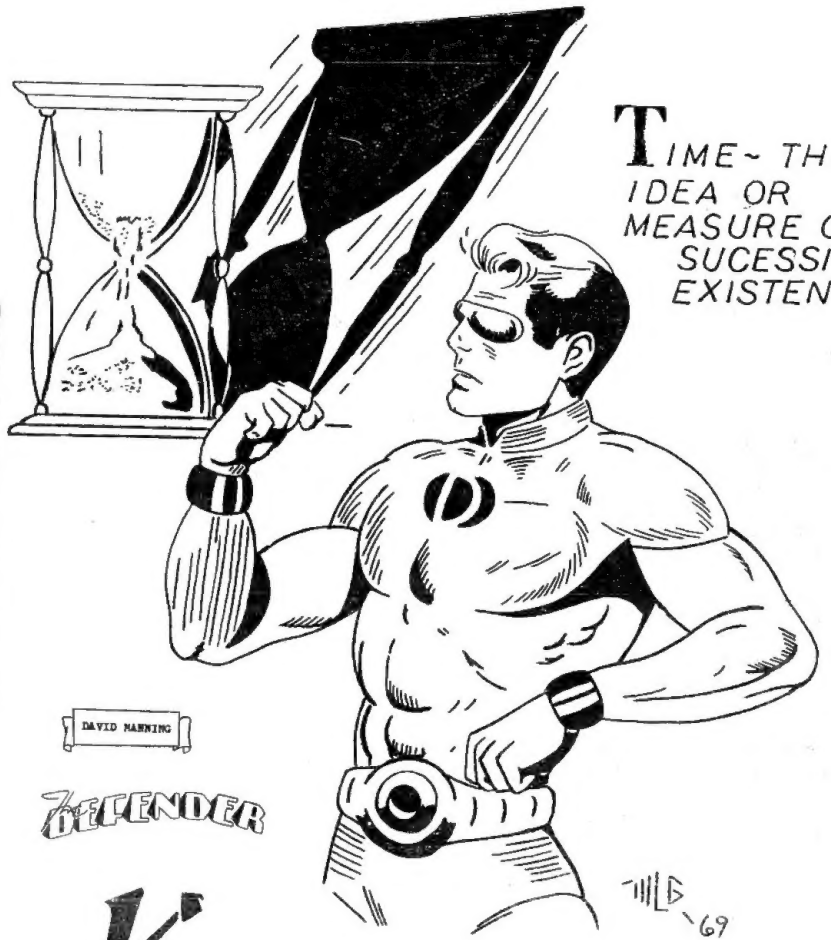




Knowledge of ones future is a dangerous thing, but for David Manning - The Defender, it is his aid in defeating the evil forces of The Ruler.

David Manning, adventurer from the year 3961, is sent back in time to defeat The Ruler, evil conquerer, whose barbarism is causing a mind regression in Manning's future race. Wearing a battle suit of the future, David Manning takes the name of The Defender and fights the alien threat in our time.

THE COLLECTOR #16, Fall 1969. Published on a quarterly basis by the editor & publisher, Bill G. Wilson/1535 Oneida DR./Clairton,Pa. 15025. Printed by PrincePrinting/538 Miller Avenue/Clairton,Pa. 15025 Price per copy: 25¢. Please order only the next issue, and do not subscribe! We cannot handle advance subscriptions, unless they are made by previous arrangement. Each issue will average 12-16 pages, 8 1/2 x 11. Contributions are appreciated, but remember that only the highest quality material will be published. Artists: make all illustrations no larger than 8 1/2 x 11, preferably smaller. (those artists of the calibre of John G. Fantucchio and Don Newton may, if previous arrangement is made, work for reduction; i.e. 1 1/2 up, etc.) Writers: since our slightly revised policy will contain amateur fiction, you may select this as your subject, or you may prepare some kind of article or index about comic books, comic strips, big-little books, comics on radio & television, any comic-science fiction-fantasy characters, pulp magazines, movies, or television (movies and television are limited to those items of interest to fandom in some way; s-f, fantasy, horror, adventure, etc.)
ADVERTISING RATES: These, too, have been revised. Full page, 8 1/2x11 $5.00. 1/2 page 5 1/2x8 1/2 $2.50. Smaller ads (less than 1/2 page) $1.00. All advertisements MUST be camera-ready! This means they must be in dark ink on white paper, the size designated.Special note: since this is an article-zine, rather than an adzine, we have the right to refuse and return those ads we feel to be incorrectly prepared. Please take care to prepare your ad as well as you can, so that it need not be refused. Advertising deadline for issue #17 (Winter, 1969): October 18th.

ATTENTION ALL ARTISTS, WRITERS, & ADVERTISERS! If you wish that your material be returned to you after use, include postage

THE 1969 N.Y. COMIC ART CONVENTION REPORT

BILL G WILSON

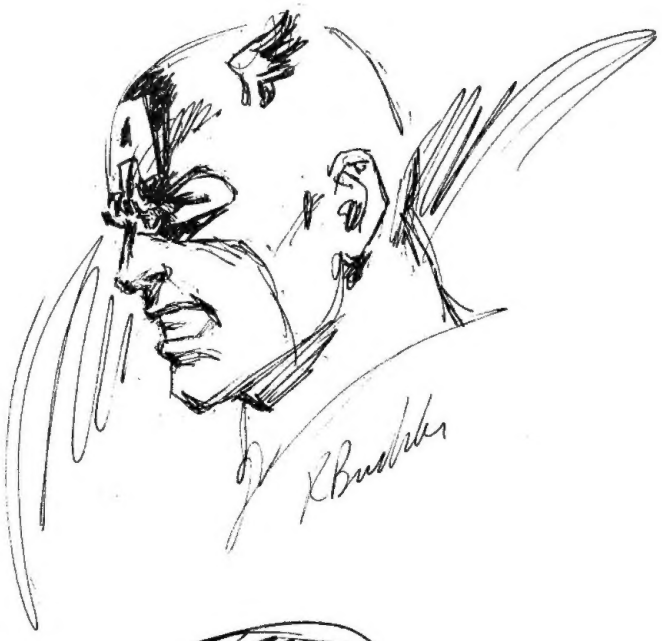
Because the events of a comic convention are more expressive seen than heard, the bulk of this con report is composed of photographs taken at the 1969 Comic Art Convention, held at the Statler-Hilton hotel in New York City July 4, 5, and 6. As it was said long ago, one picture is worth 1,000 words; so, with this in mind, this is my con report.

Arriving at the Statler-Hilton at 7:45 and being up at the registration desk at 9:00 is what I call making good time on a Friday morning. Before Gil Kane's keynote speech at 12:00, I strolled around admiring the displays and the dealer's rooms. I was very pleased and proud that John Fantucchio had included a large amount of his TC work in his display, which, I might add, compiled the majority of his entire exhibit. Other great work displayed was that of Gray Morrow and merry Martin Greim, not to mention that of Vaughn Bode. Surrounding one display were rare comic books, buttons, giveaways, decoders, promotion gimmicks, and big-little books. All of which made a striking impression on one who would enter the convention area.

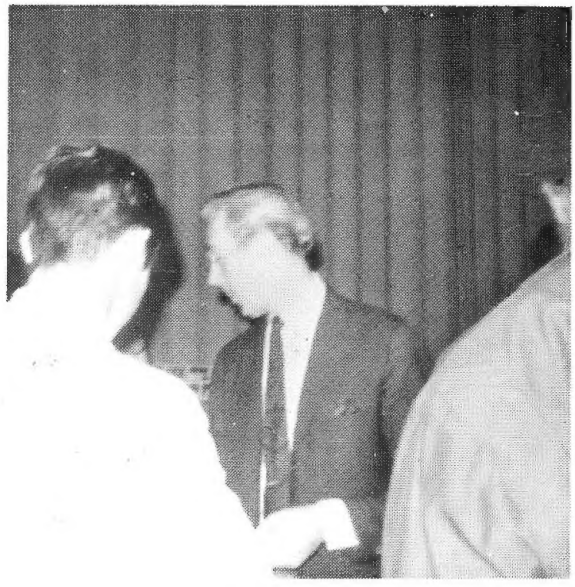
At 12:00 noon Gil Kane officially began the convention with an important keynote speech. Kane began to discuss the future of the comic book: "Comic books have overstripped and overtaken the comic strip. But now we've reached the peak of our second golden age. Comic books have always had a kind of mindless, entertaining quality. It's time we gave them a certain amount of substance before our readers tire of us again." Kane went on to say that he feels that the super-hero is on the way out, as do we all, and the move to promote science fiction and sword-and-sorcery in comic books will soon be dominant. He discussed his previous efforts to bring the super-hero back (Green Lantern, etc.) and his attempt to provide a quality comic strip magazine in the form of SAVAGE. Followed by a question-&-answer period, the speech proved to be just the thing to start the ball rolling for the days ahead.

Because of chasing pros, I missed just enough of Dick Giordano's "Economics and Comics" that when I came in I got very little out of it.

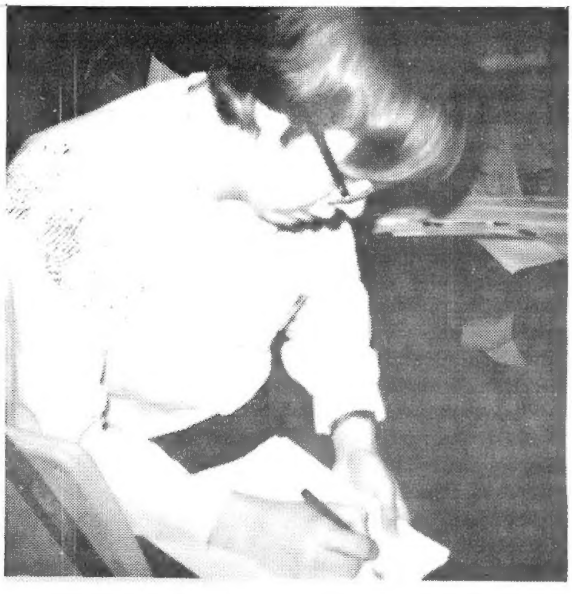
In between chasing pros, I tried to sell some copies of TC, which prevented me from seeing any of Vin Sullivan's lecture, "The Beginnings".



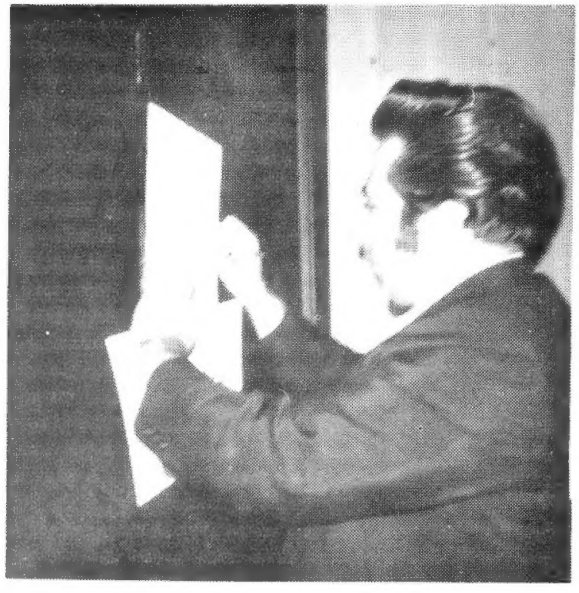
Neal Adams mobbed by fans



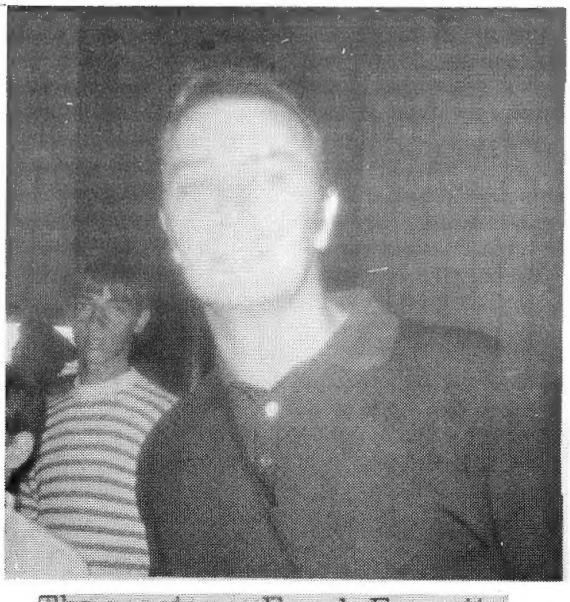
Gil Kane after keynote speech



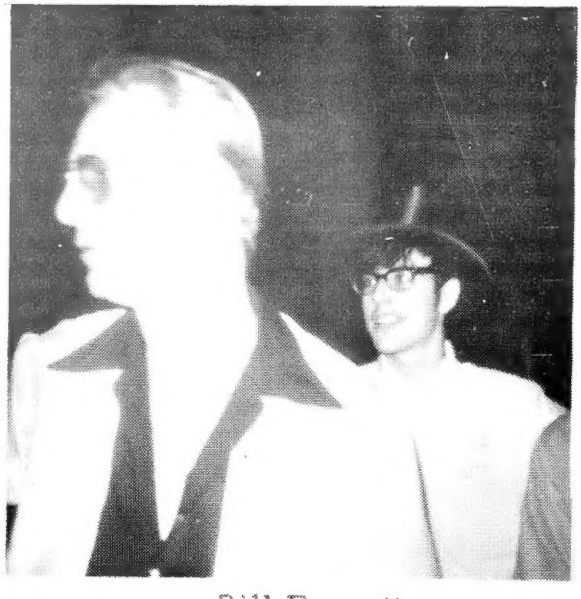
Rich Buckler doing Cap for TC



Dick Giordano doing Batman



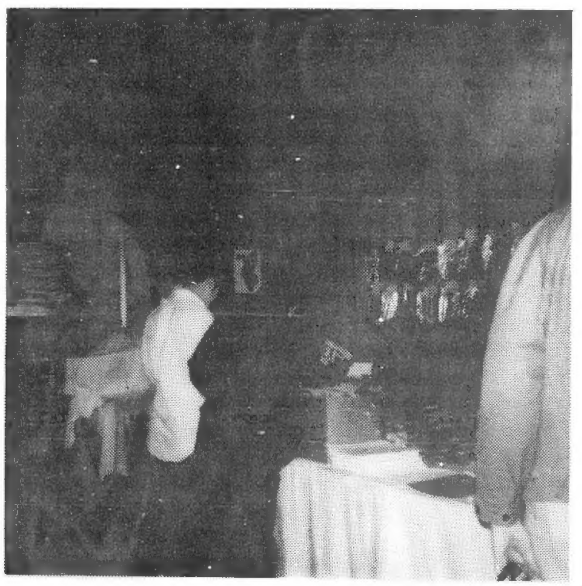
The master - Frank Frazetta



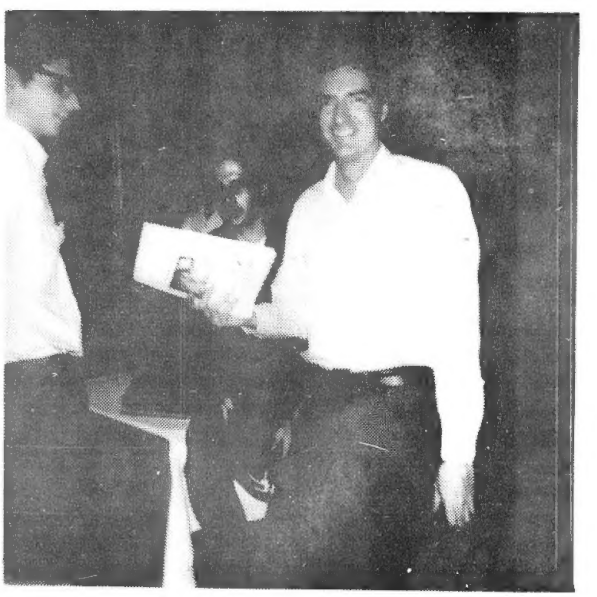
Bill Everett

Gil Kane, Hal Foster, Phil Seuling at luncheon

Gray Morrow, Hal Foster

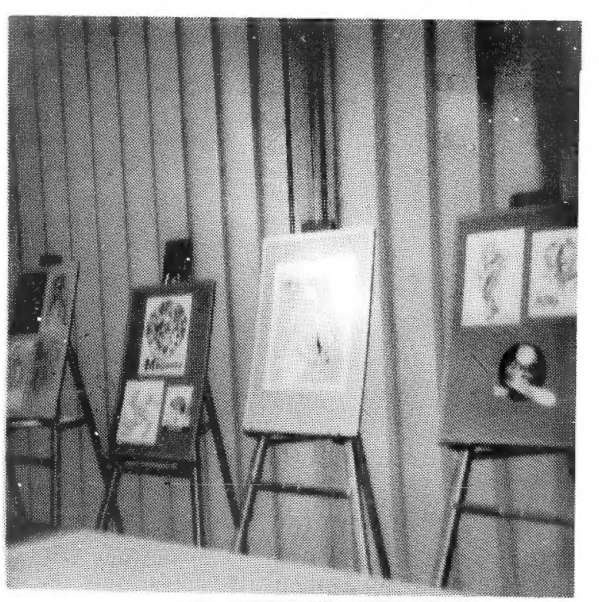


Fans at dealer's table



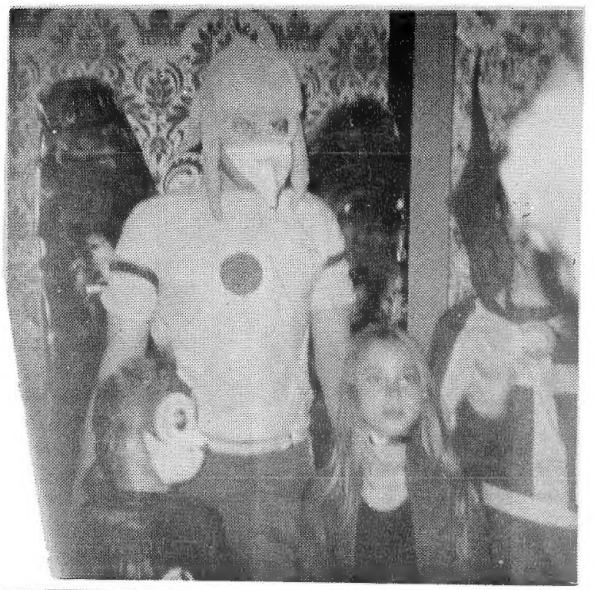
Larry Ivie and fans

Steranko exhibit

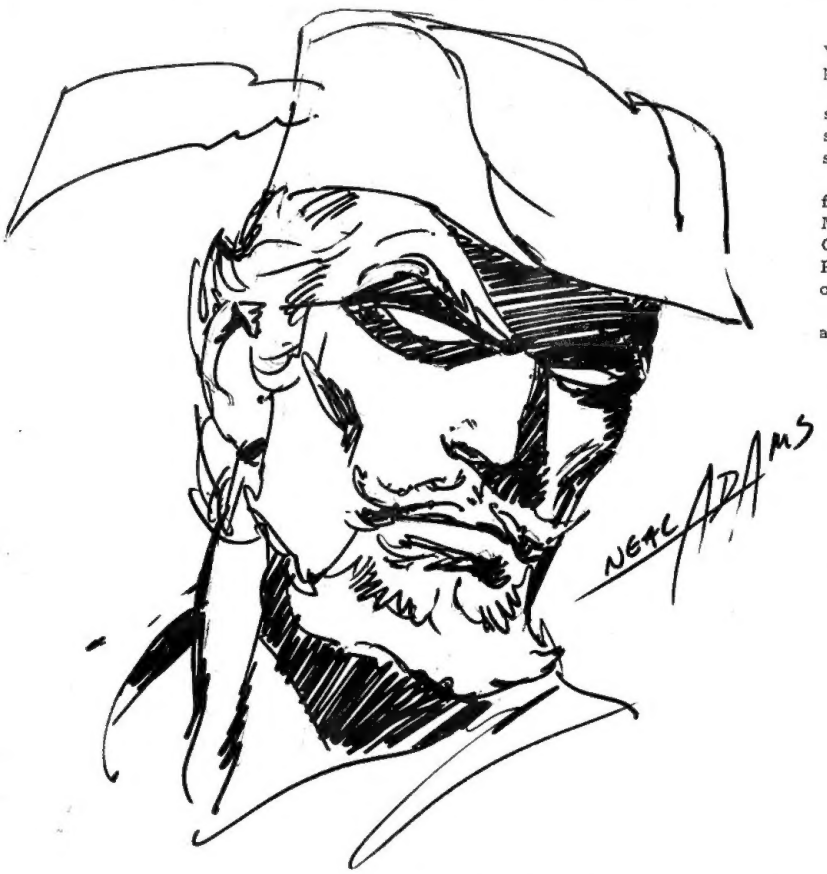


Fantucchio exhibit

Red Skull (Tom Fagan) and Robin



Hawkman, Mickey Mouse & Black Canary



It's a pity I missed Rich Hauser's panel on The EC Era, because I really wanted to sit in on it. However, I did sit in on the last few minutes, which proved to be worthwhile.

Following the panel, I stayed to see "Capt. Celluloid", a four-chapter silent serial, while talking to one of our new artists, Kevin Richert. The serial wasn't bad, but I think that if they intended for it to be a straight story, they failed. It was hilarious! It had the fans rolling in the aisles.

Next, at 8:00, came the costume parade and awards. Characters featured included Wonder Wart-Hog, two Spectres, two Forbush-Men, Iron Man, Dr. Strange, the Man in Black (who won first prize), Mrs. Peel, Black Canary and Mickey Mouse (the Seuling girls), The Priest & Priestess, The Red Skull (good ol' Tom Fagan), and Hawkman. Prizes included rare pieces of original comic book and comic strip art.

I missed the auction and the underground comics panel because my mother and I went out to dinner with John and Mary Fantucchio and another couple.

The final day, July 6th, officially began with Frank Frazetta's exhibit, which was not permitted to be photographed. The display included some of his finest paintings, something that made all fans look up and take notice. Truly a great addition to the convention.

Then, at 1:00 the amateur art contest began, with Neal Adams, Joe Sinnott, and Al Williamson as judges. One puzzling thing was that the results, to my knowlege, were never revealed.

Frank Frazetta's Warren award, a Marvel Bullpen Panel, & an auction ~~concluded the activities of a fine convention.~~ My first, and certainly not my last.

At 5:00 Friday evening, I strolled in and out of the Sky Top room where the film showing was being held. Anyway, I caught glimpses of Flash Gordon, Buck Rogers, and Red Barry chapters, not to mention the DC promotional film and John Ryan's Australian comic film at the end. Following this, I later retired to my room, having little interest and money for the auction at 8:30.

The next day I strolled around once again looking over the exhibits, especially my own drawing, of Hyperman, in the amateur art exhibit. (modest ed.) However, what I was awaiting was the awards luncheon at 1:00.

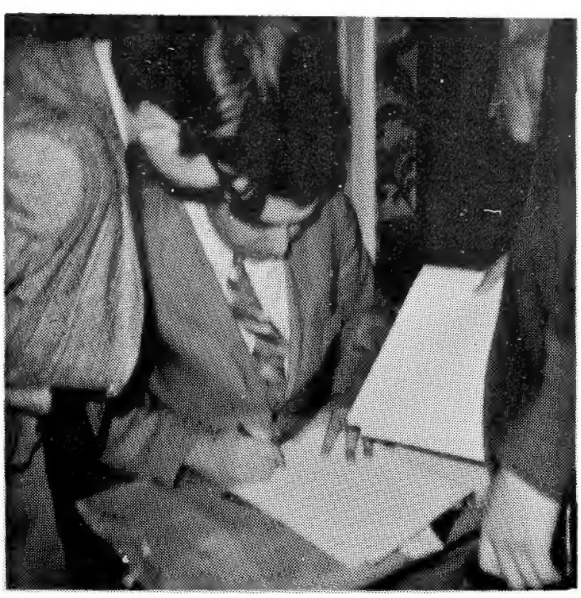
After stumbling around confused and lost, accompanied by Martin Greim, his wife Ellie, Tom Fagan, Gary Groth (ed. of the Fantastic Fanzine), and Gary's dad, I went into the luncheon and was ushered to my seat. (because we were so late, our party (Gary Groth, his dad, and I) were forced to separate; leaving Gary and I at one table and his dad at another.) The luncheon was quite enjoyable, being a highlight of the entire con, however, despite the fact that one of the guests of honor, Harvey Kurtzman, could not attend. A question and answer period followed our meal, with Gil Kane as moderator. All in all, an enjoyable experience.

Neal Adams, Joe Sinnot, Al Williamson judging art

Priceless Golden Age Comics

Amateur art exhibit

Amateur art exhibit (Hyperman at top)

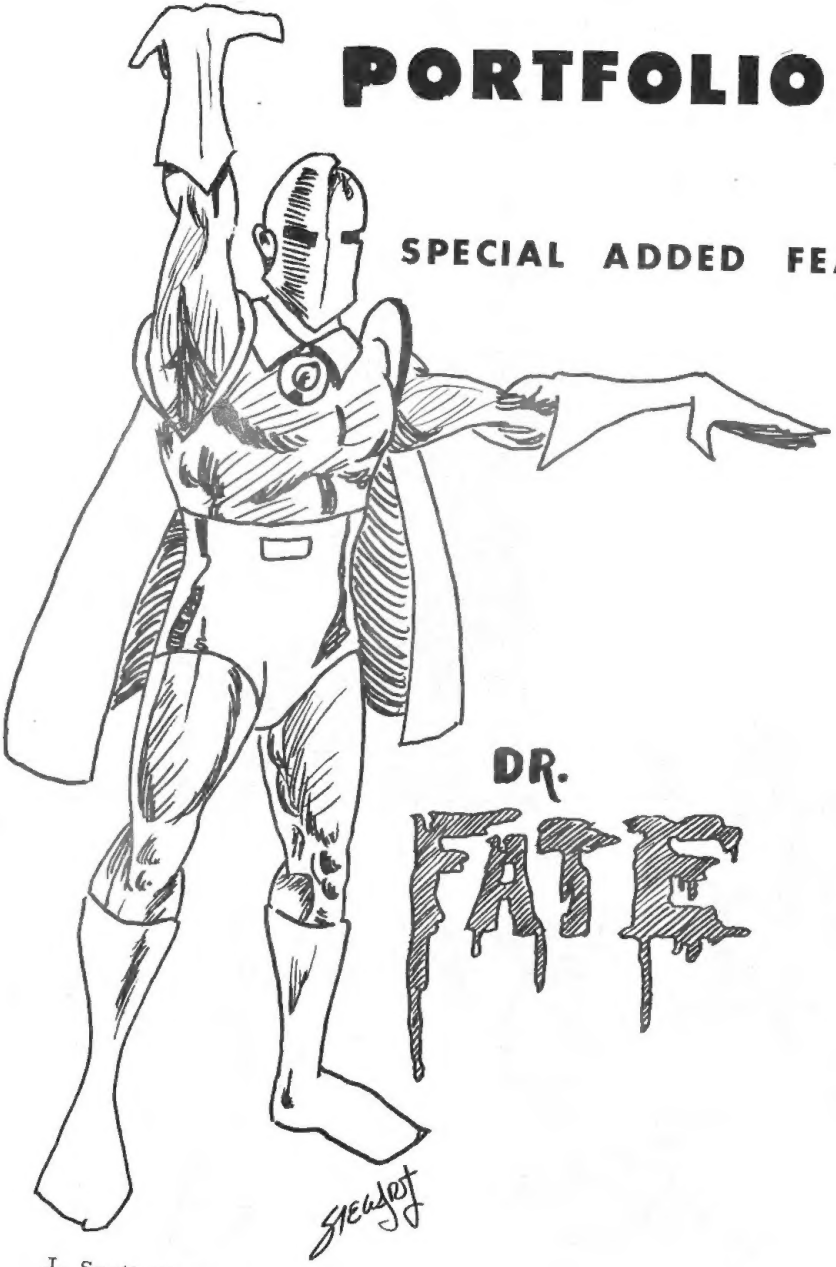


John Fantucchio doing sketches

WCBS newcaster Robert Vaughn (interviewed ed.)

PORTFOLIO

SPECIAL ADDED FEATURE



J. Scott Stewart

GLENN FARLEY

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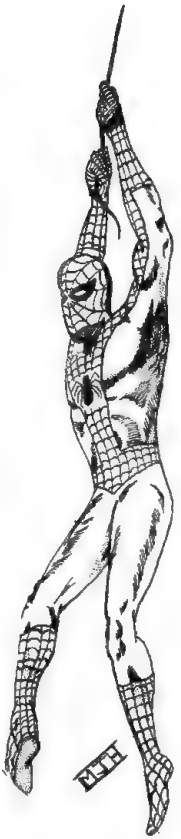
JOHN WEIBEL



MIKE HOWELL

THE SILVER SURFER
WITA A TOUPEE
I THINK IT MAKES HIM
LOOK AT LEAST
200 YEARS YOUNGER

GARY
MOORE

DAVE TRANSUE

BILL SCHELLY

COLLBRONE
7·69

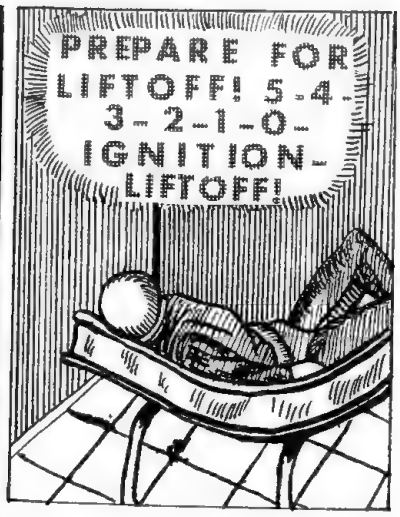
HYPERMAN

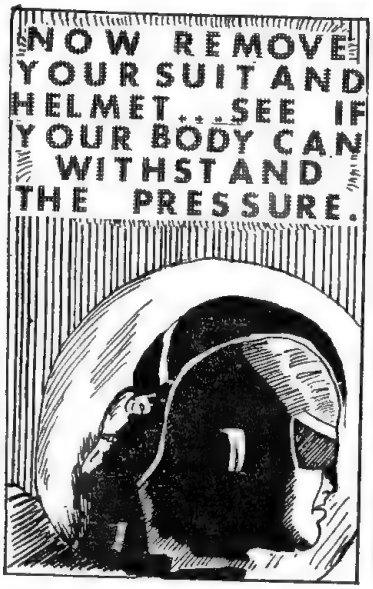
by BILL G. WILSON

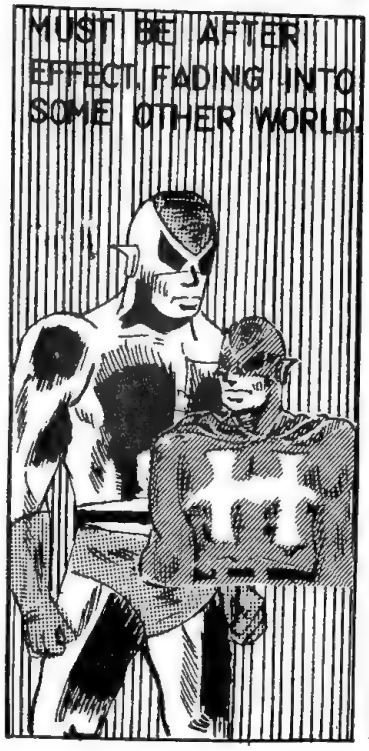
CLASSIFIED

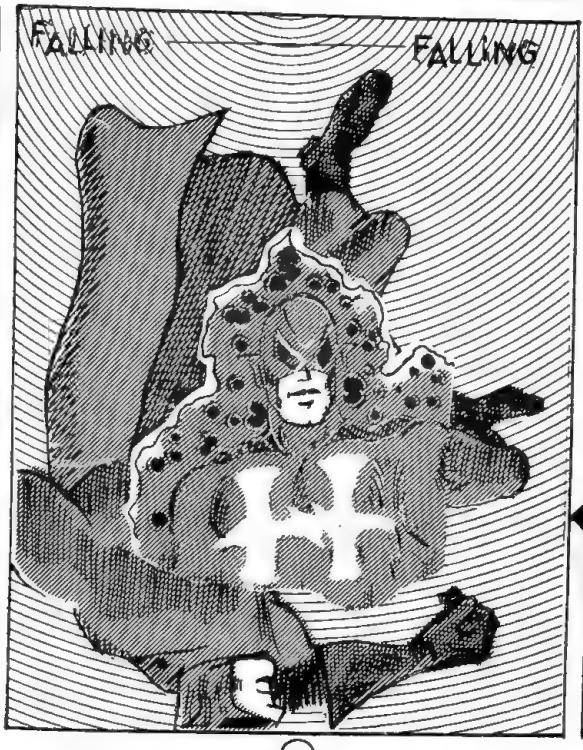
Code Name:
Hyperman
Occupation:
Top U.S. Super Agent

Mission:
To test both the capabi
of himself and the new
X-02 rocket craft in th
enviroment of space.









NEW DUFFY VOHLAND

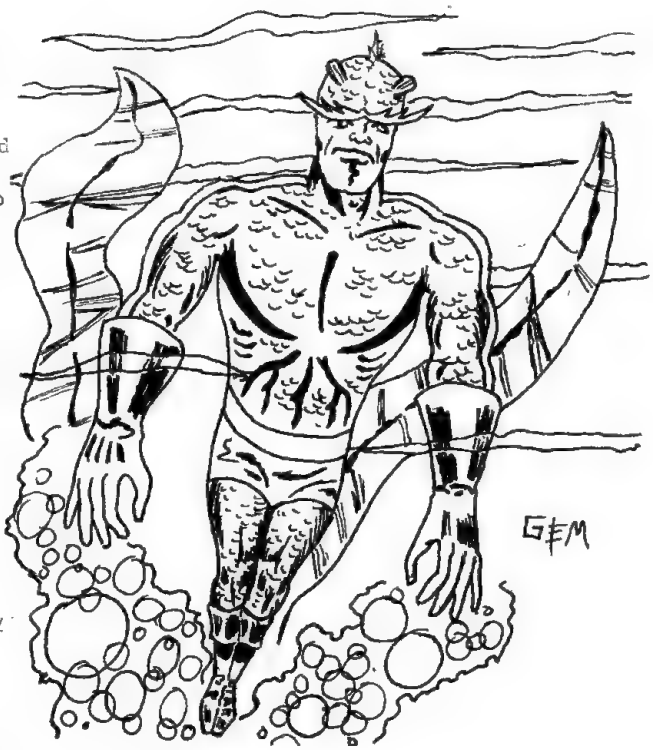
NEW BY DUFFY VOHLAND

I'm sitting here typing my last NEW column, so I suppose I might as well explain why it's my last one, and what I'll be doing to replace it. When I started doing NEW (The Collector #10), I had never written an article before. Bill was kind enough to get me started, and since then I've picked up momentun until now I have contributed or will be contributing to at least five different zines. (The Collector, Modern Collector's Review, Types & Illoes, Berserk, and FANtastic, in case you're interested) This is the reason I'm not going to do NEW any more. I don't want to get committed to one, two, or three zines, but do free-lancing for as many zines as possible. Now just because this is my last NEW doesn't mean you won't be seeing me in TC any more. (Heh! Heh! You can't get rid of me that easily!) On the contrary, I'll still be popping up now and then, but under a new name...DUFFY'S TAVERN. I never did really like the name and format of NEW, 'cause it was too confining. So, I'm changing the name and revising the format to that of an "odds-and-ends" trivia column. I hope this is all right with you guys, 'cause it'll make things a lot easier for me.

It seems DC's having some trouble with their new, experimental strips. So far, the only new books from DC that have made it or will make it are the Archie-type (Binky's Buddies, Windy & Willy, etc.) and the weird type (The Witching Hour, the re-introduced House of Secrets, etc.). This is really too bad because some of their new strips (or all of them) really desreve to continue. One, which I was surprised to find I enjoyed, is Batlash. I don't like westerns, but there was somthing about BL that made it different (and better) than any other western on the market. I wish there was some

way to get more people to buy comics, so good strips like Bat Lash, The Creeper, Jonny Double, etc. could continue. I think it's pretty bad that out of over 200,000,000 people, we can't keep our favorite comics going. Kinda makes me sick.

I hate to tell you this if you haven't heard, but Green Lantern and The Justice League of America are dropping in sales. I don't want to admit it, but I'm afraid superheroes are on the way out. If they are to survive, I feel that they will have to become "less super" (a la Wonder Woman and The Metal Men)...I guess The Atom-Hawkman book is the first (and, (sob) not the last) of the established superhero books to be discontinued.



As I said before, I don't really like to do an article about one subject. It seems I run out of things to say, and I end up with a short article. But let me do a rambling, un-subject (huh?) article, and it's hard to get me stopped.

This is a bit of conjecture, but I have a feeling that within a few years (if comics keep going in the direction they're headed) comic fandom and sci-fi fandom will join together and become one big fandom. Lately, there has been more sci-fi at comic conventions, along with comic features at sci-fi cons. This, coupled with the fact that more and more science fiction strips are coming into existance (From Beyond, Adam Strange) and a lot of sci-fi outer space toys are coming out, will probably result with the two fandoms merging. M Maybe this would be good,'cause comic fandom isn't too organized and on a very friendly basis (usually), while S-F fandom is pretty organized (and better established), but is a little "stuffier" than comic fandom. So, if the two fandoms joined, we might be able to get the friendliness of comicdom AND the organizationalism of S-Fdom to come up with a very successful and strong fandom. Any comments?

If any of you have seen Gary Groth's zine, Fantastic Fanzine, you'll know that there is a campaign currently going on to revise the Comics Code. Well, guess who's the campaign chairman? That's right...me. So, I thought I'd be sneaky and plug the campaign in my col. We are taking in suggestions, so EVERYONE write me and voice your opinions on how and why the CCA should be changed. I would also like some hard-working fans to help me on the committee. To find out more, either write me at: P.O. Box 70, Clarksburg, Indiana, 47225, or buy Fantastic Fanzine (Gary Groth, 7263 Evanston Road, Springfield, Virginia, 22150; #8*9-60¢, #10-same) and/or (preferably and) Supreme Publications Presents (Joe Muscatello, Route 1, Box 329, Bluefield, West Virgina, 24701; #3-35¢ & a 6¢ stamp, #4-same). I want all you guys (and gals) to support this thing, because the CCA definitely needs to be revised; the early 50's Code doesn't fit today's standards.

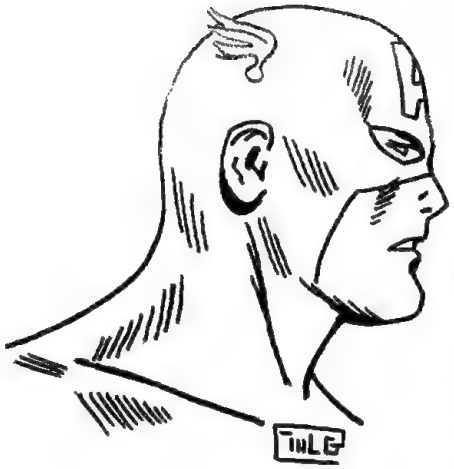
I don't know about you, but I think the new Captain Marvel (since ish #17) is a vast improvement over the old CM. The relationship between the new CM and Rick Jones is awfully similar to the old Captain Marvel-Billy Batson setup, don't you think? One thing that bugs me about the new strip is Rick's repititious phrase: Fantastic! That's a little too similar to the Shazam! of the Big Red Cheese.

Speaking of revamped strips, how many of you like the new writer-artist team on The X-Men...Thomas-Adams-Palmer? When Don Heck started doing the strip (way back before the Professor died) I thought the X-Men were lost for good, and they were until Adams came along. Oh sure, the Drake-Steranko issues weren't half-bad, but they were nothing compared to the latest efforts on the X-Men book. In case you're interested, I'd like to see Havoc become an X-Man.

Speaking of The Avengers (huh?), how many of you noticed that the Black Night was included in the pic of the A's in the 1969 Comic Art Convention Program Book? dId you wonder what he was doing in it? If you'll look closely at Yellowjacket, I think you'll find the reason. Now this is just my opinion, but I have a feeling that YJ will break his leg in the near future, and BK will replace him for a few issues. It's probably this, or the fact that BK is getting his own mag in the near future (surprise!!!). Also Roy and Sal have created a new character which will probably be out by the time you read this.

Well now that you've seen it, what do you think of Nightmaster? The new Green Arrow? The new Wonder Girl? The new Challenger (Corina Stark)? The new Metal Men? Batman without Robin? (What? You say you haven't seen that? Well wait a few months!) Firehair? The new House of Secrets? Heller (of the Hellcats)?

I want to ask all 500plus of you if you (yes, you) are doing your part for fandom? G.B. Love asks this in every ish of RBCC, and I want to ask it in TC. I really can't understand why, with 500 hard-core fans and about 2000 on-and-off fans, fanzine editors have to almost beg people to contribute. I want to tell you guys something...IT'S FUN!!! As I said before, I contribute to at least five different zines, and If I can do it, why can't you? Maybe it shows how bad off fandom is; I a zine editor can't get enough contributors to pub his mag regularly,



Speaking of not participating, because of lack of it, I'm discontinuing my superhero poll. Anyway, thanx: Max Gottfried, Jim Pulsipher, Phillip Hess, Masao Kono, and Dennis DeFrenn. Would you believe that's all the replies to the poll I got? ((Ed.: I received quite a few replies to the poll, but they could not be counted because of bad handwriting, no return addresses, and misunderstanding in voting for ama-heroes.))

The second, and for that matter, the first, part of the latest JLA-JSA teamup was disappointing. It wasn't the story so much (Denny O'Neil's writing ability is seconded only by Roy Thomas'), though I've seen better from Denny, it was the art. The art is supposed to help capture the mood of a strip, and the Dillin-Greene team did a very, very poor job on the Larry Lance death and funeral scene. The first panel on page 17 looks like Superman is delivering a speech at a testimonial instead of an epitaph. When Greene first started inking in his present style (mainly on Infantino pencils), I thought he was terriffic, but now his style has become so mechanical and over-bearing that it literally detracts from the story. I have a feeling that the JLA will look much better when Wally Wood inks it (although it may not be permanent).

I have not talked to anyone at DC to confirm this, but I have heard it from several sources, so it's probably true. Anyway, what I'm talking about is The Teen Titans. The entire premise of the strip is being changed. Along with this, I heard that Robin will drop out, since he's going to college, and a new negro hero is added to replace him. I think DC's going out on a limb on this and the JLA (I've heard Superman, Batman, and Aquaman are laeving the group.), 'cause I have my doubts as to whether the TT and the JLA will sell without the famous "selling superheroes" in their ranks. Well, we'll just have to wait and see, won't we?

Right now DC has nine hero books and four war books that don't feature groups or teamups. (Yeah, I know three of the war books have groups, but they don't take up the whole book.) What I would like DC to do is cut the title hero's story down to 17 pages and add a second story (ala Detective and Action) featuring a defunct hero like the Creeper, The Hawk & Dove, etc. This would still leave plenty of room for plot development and sub-plots, be a good reason for continued stories, and give us a chance to see some heroes we wouldn't otherwise get to see.

Speaking of (where have I heard that before?) continued stories, Marvel is making a very dumb move by discontinuing their more-than-one-issue epics. That's one of the things that made Marvel what it is today; their longer stories gave them plenty of room for their famous sub-plots. I bet it won't last long, though...readers will probably raise to much of an uproar.

Well, I guess I'd better stop before Bill shoots me for over-doing it. In case you're wondering why I didn't talk about a new hero, I did it like this so you could have a taste of what DUFFY'S TAVERN will be like. I've gotten comments from a lot of fans, and most of them seem to like ramblings more than they do a talk on a particular new mag.

NOW --- DUFFY WITH THE NEWS --

A new western, "Matt Asch, Western Lawyer" might replace the canceled Bat Lash. Edited by Joe Orlando, written by Denny O'Neil, and drawn by Dick Dillin in a fantastic new style//The Spectre has two Brave & Bold teamups in the works. He battles Deadman in one and teams up with Batman in another.//Bob Kanigher has done a JLA script.//Mort Weisinger has a sword-and sorcery book in the works.//Joe Kubert is doing a GI Joe book//Wally Wood has inked a JLA and an Aquaman story, and written and drawn a Teen Titans tale, and some war and horror stories.// Tim Master is the title of Mike Sekowsky's new book. Script by Jack Miller and art by Irv Novick It's a Tarzan-like book set in 17th century Africa.//Aquaman is being made into a 17 page strip and a new series (not a reprint).//Steve Skeates, Jim Aparo, and Dick Giordano are doing a science fiction book for DC.//Dan Adkins and C.C. Beck are doing some art for DC.// Angel and the Ape might be dropped.//Nick Cardy has done a Legion story.//Elongated Man will have a semi-regular strip in Flash.// IChing is being dropped from the Wonder Woman strip.//MARVEL***A third Marvel horror book debuts this fall. It's entitled "Astonishing Suspense".//Frank Springer is doing a new spy strip for Stan as well as art for the romance and horror titles.//A Marvin Wolfman/Gene Colan story entitled "One Little Indian" will appear soon.//The Black Night #1 will be out very soon. //Captain Savage & his Leatherneck Raiders has folded.//WARREN***Jim Steranko has sold his "Talon the Timeless" strip to Jim Warren.//GOLD KEY***Gold Key is planning a superhero special featuring The Owl and Tiger Girl.//NOW MORE NEWS***** Nightmaster will get his own book soon. Sword-and-sorcery seems to be clicking Gil Kane and Neal Adams; and the team of Steve Skeates and Jim Aparo are working on s-&-s strips for DC. If it proves a successfully saleable field, Marvel may get into it. Along with this, the space-adventure type book seems to be climbing the ladder in popularity. Besides the Matt Mason script, which may be used for a new space hero, Adam Strange is going to feature new stories. Gil Kane and Denny O'Neil are working on at least 1 of these new stories.Neal Adams will soon quit drawing Brave& Bold and become Batman's permanent artist.(probably 1 of the steps being taken to make THE Batman a more mysterious character)

WAR COMICS:
A STUDY IN POTENTIAL

MITCHELL J. SHIELDS

There has recently been controversy as to which strip, Sgt. Rock or Sgt. Fury, is quality, which is crud. (This is a bit extreme I admit, but that is the general idea) Now, if I may expound my views. I belive the proponents of both philosophies to be inherently wrong. Neither one is, or could very probably be, a quality strip. Good? Perhaps; but quality - no. I will dispense with the arguements as to artist/writer, as these are flexible to a certain extent and, anyway, can produce only as good a comic as the concept allows.

That is the crux of the matter; concept. And it is in this area that both strips bog down. They both have the same general concept, that of the superhero soldier. I know that many Rock fans cry that he is indeed human, but this is, to me, crass nonsense. A human accomplishing as much as he does with such minimal damage to himself is normal? Very unlikely. First, there is no historical precedent for this. Men like Sgt. York and others were famous for single occurrences, unlike Fury, et al, who does world famous feats month after month. Speaking of Fury, he is guiltier in this aspect than Sgt. Rock. He is either super or impossible. Both companies admit that their characters are supramundane individuals and are thus much more honest than many of their fans. (i.e. Marvel has stated that their strip is on a definite goodguy - badguy fantasy basis. And D.C., while not stating this editorially, has come across in the sayings of various men about Rock which pertain to his superness.)

Now that I have (at least I think I have) established the fact that these two, and in effect all, due to the fact that to be continued the strip must be somewhat superhuman in its character and efforts or it probably won't sell, continued footslogging strips feature superheroes, we come to the obvious question. Does this superness deny them the status of great or quality? I would say that in 99 out of 100 cases the answer would be yes, and IS yes for all footslogger strips out today Let me elucidate. War is rotten. Rotten to everything around it and especially to those unlucky enough to be in it. The best of war stories would show the horror and stupidity of war. It is my contention that continued (footslogging) characters make this nearly impossible. I have already mentioned a bit on the invulnerablility of the war hero now let me continue in that area. The prime horror of war is death; brutal, unyielding death. The very quality that makes these characters continuing also makes them immune to death, for obvious reasons. In Marvel and DC death in a strip is very uncommon, unless you count the enemy. And if characters do die by some odd circumstances they are (usually) either unpopular (Marvel) or a character introduced in that issue (DC), almost never a regular. But even when these deaths do occur they are generally handled badly. The overt weeping, browbeating and downright surprise that greets the death of a non enemy soldier indicates that death is very uncommon occurrence in war. This, as an example, shows how death is made trivial, as is war itself. Other ways of "funning up" war used in comics other than the death syndrom are the happy go lucky attitudes of the soldiers, the general non seriousness, etc. In my eyes, this kills quality. At the risk of sounding like a Wertham, I would like to say that I would be terrified to run into someone whose ideas of war were developed by the footslogging strips common today.

But not all war titles fall into this footslogging category. The one I am thinking of, and to my knowledge/memory the only non continued footslogging war comic around, is Enemy Ace. To my mind this strip deserves the title quality. As I have ignored the artist/writer in the the aforementioned strips I must abandon, though with great pain, mentioning the ones for Enemy Ace. Let this suffice. I believe it to be well handled, reaching easily the heights set for it by its concept.

Now into concept. Following the logical progression I used before, I will try to show Enemy Ace's conceptual superiority. First, he IS superhuman to an extent, for his actions prove this. However, unlike others, he has historical precedent. For example, Baron Manfred von Richthofen after whom he was modeled, Albert Ball, Eddie Rickenbacker; the list could easily go on. The main point is that to be a great ace, as Von Hammer is, one did the things he does, and many did. Though, in actuality, when you look at his exploits they are not anywhere as miraculous as

"WAR COMICS: A STUDY IN POTENTIAL", continued

Rock's or Fury's. For, after all, he is but one pilot against one pilot. You don't see Von Hammer diving into and destroying a whole squadron of planes like other aces I could mention. (Marvel)

So, his reality is impeccable. As for showing the horrors of war? Well, let's see. Death is a common occurrence on both sides, but it is not this alone that attacks war. No, it is Von Hammer's and others' reaction to the death. It appears to an outside viewer that as far as he is concerned the enemy's death is merely another award. However, in his pastoral scenes with the wolf it comes out that he is not the human killing machine that people think he is, but is rather a loving, feeling human being trapped by his occupation. The idea that war could make him into this emotionless killing machine is not only interesting but horrifying. War could do THIS?!! Also, the portrayal of him as the last of the chivalrous warriors, i.e. the sect of pilots, in such a non chivalrous occupation as war is in the slightest ludicrous and ripe with pathos. This shows the horror of war. The sight of a world gone mad, where love and humor are not allowed to exist, a world that causes a man to kill mechanically; unfeelingly. That makes Enemy Ace's concept pure quality.

I can think of no better way to end this than to say: This is my opinion. I believe it to be utterly logical, of course, but it is still my opinion. I hope that I have shown you why I believe this, and may have persuaded you to agree with me. If not, c'est la vi. In case any of you wonder, I don't believe footslogging stories can attain quality status, but not as continued strips. Blazing Combat is the best I have seen (I haven't seen the EC titles) and if more were done in this manner I would be thoroughly pleased. Buenos Tardes.

MITCHELL J. SHIELDS

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FREDRIC WERTHAM SPEAKS ABOUT COMICS

I'd like to point out some errors about me in #13:

1) I never engaged in a "fight" about crime comic books. I am a doctor who is interested in what my harm young people. I am always on the side of young people, have treated them, defended them, kept them out of reformatories, etc. When I found that crime comic books were doing harm I said so, based on strictly scientific clinical findings. What I meant is what you so well express as "unnecessary blood and gore".
2) I never mentioned EC comic books. I never mention specific titles of comic books. In my book "Seduction of the Innocent" I had at the end a full list of all the publishers (not comic book titles) whose comic books I used in text or illustrations of the book. At the last moment, after the book was published, the publisher---without consulting me---cut out these pages. He told me, when I found it out later, that he did so because of intimidation by the pressure of the comic book publishers. If you look at a copy of "Seduction of the Innocent" you will find evidence of these cut-out pages. So much for censorship and freedom of speech.
3) I have no "blind band of flunkies".
4) I do not need "a scapegoat--anyone, anything to blame current problems on". I am a psychiatrist who has very frankly dealt with all kinds of social problems. My book "The Show of Violence" (Bantam Paperback) doesn't even mention comic books. My book "A Sign For Cain" (Paperback Library 1969) deals with many current social problems.

Isn't it a pity that intelligent idealistic young people like you are brainwashed by adult commercial interests.

Fredric Wertham

Fredric Wertham

HERE YE

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That's right, the Who's Who is back. Nowit's name is FANDOM'S FANS, but the Who's Who is engrained in the core of this zine. The names, addresses, and collections of all the other comic fans will be the backbone of this zine. The dealers will be there to with infomation on what they sell, plus pages of ads, from the best dealers in this comics fandom. Those who toil, working for fanzine will be listed,a first for any fan directory. So, fill out the coupon and you will b listed at no cost to you. Even better there is no obligation to buy the zine when it comes out.

It has other features, naturally, of course. For starters we will b one of the few fanzines graced with four pieces of Roy Krenkel art-work, and who is better than Roy for sheer greatness. There will be a listing of all fan oriented groups, and places to write so you' d be able to contact the organization for info. Plus pictures of the 1969 NY Comic Art Convention, and a long editorial on the state of fandom.

Ads Rates are; $10 for an 8X11 page; $5 for a 5½X7 half-page and $3 for a 4X5½ quarter page. Send it <u>now</u>, camera-ready, typewritten only. Anything else is included at your risk because the reproduction machine that I am using takes only typed copies. Other copies must be stenciled, and that is bad. So you decide.

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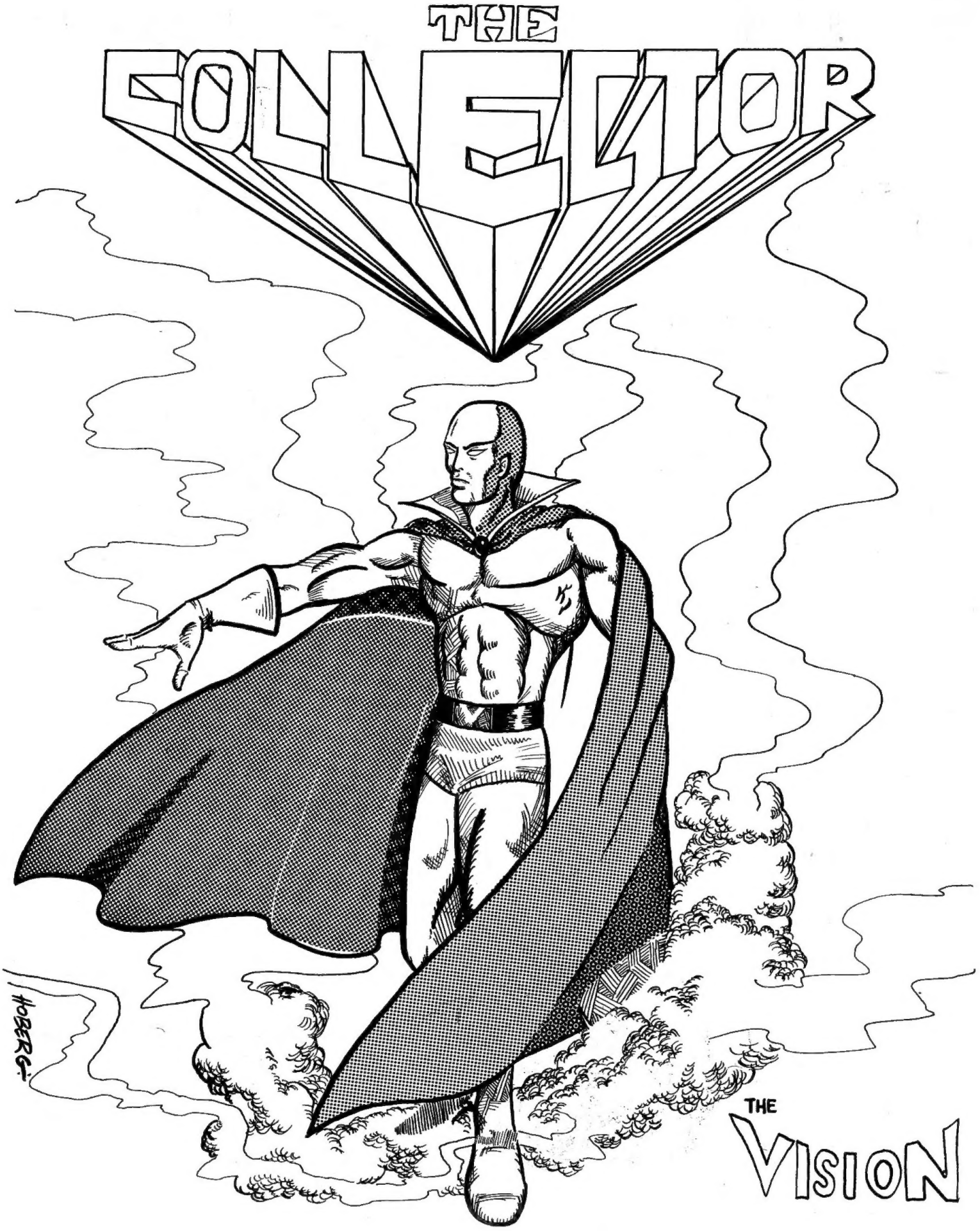
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